



Monster Tales sees publication

Our 2000 North Carolina New Play Project, *The Monster Tales* by Mary Jett Parsley, recently appeared in an anthology of Off-off Broadway plays, *Plays and Playwrights 2004* by The New York Theatre Experience. Our production included members **Jini Zlatniski** and **Heidi Edwards** as well as actors Brittaney Leigh, Ann Harrell, Mac McLain, Cedric Blue, and Aaron Philips. The book was released February 15 and is available through Amazon.com.

The Monster Tales was developed through a grant from the Durham Arts Council. The play enjoyed its Off-off Broadway run



in the fall of 2002 at the Actor's Playground, presented by the Boomerang Theatre Company. *The Monster Tales* was also produced by the Gemini Theatre Company in Pittsburgh. This recent publication should lead to additional productions across the country.

Two prolific GPF members report successes

Evan Guilford-Blake has been quite busy. "Tio's Blues" won the Georgia Theatre Conference One-Act Competition and received a staged reading at the University of Georgia. The Lebanon (Pa.) Community Theatre Competition awarded *The Investigation* first prize and produced the play. The Thistle Dew Theatre Company of Sacramento, Calif., mounted *Nighthawks*. *True Magic* was the Christmas production of choice in schools and theatres in Chicago,

Ill.; San Mateo, Calif.; and Avondale, Ariz. His essay "Field Trip" has been accepted for publication in the forthcoming *A Cup of Comfort for Teachers*.

Dwayne Yancey is also enjoying success. His ten-minute play, "The Last Man on the Moon Blues," was produced in the Acme Theatre New Works Winter Festival in Maynard, Mass. In Virginia, his play "Hamlet on Spring Break" will appear at Indian River High School in Chesapeake, and Lloyd C. Bird High School in Richmond is presenting three of his plays: "Behind the Muses: The Weird Sisters Story," "Hamlet on Spring Break," and "The Horoscope." His one-act, "Lucy," took first place in the 18th annual Henrico Theatre Company Playwriting Contest, making Yancey only the second Virginian to win. "Lucy" appeared at the Richmond Community Theater in February.

March Assignment

Write a play with asides to the audience in between "real" speech. It must be set in a busy place (a bar, a train, New York Stock Exchange...). Also, it must include "What would your mother say?" and "I've never seen anything like it"—twice.

Use all, some, or none of the above, enjoy it, and don't let it interfere with your "real" writing.

Next Meeting

**Wednesday, March 10,
7-9 p.m.**

City Arts Conference Room,
Level One of the Greensboro
Cultural Center

Bring this month's or past writing assignments; bring works in progress; bring a friend. Come to read, listen, and critique.

Meetings are free and open to the public.

Forum deadlines for existing projects are on the move

When we started this little rag-tag company of playwrights, we just threw it all together at the last minute and "did a show." That adventurous approach will certainly continue as new projects arise. Existing projects, however, have been around long enough that we know how to get everything done before the last minute. Thus, certain deadlines are moving up, allowing us to prepare for shows with a six-month lead time (instead of six days).

We are currently accepting submissions for the next Evening of Short Plays: *Heaven & Hell*. The deadline is currently March 10, but we will continue to accept submissions until we have a well-rounded evening of angels and devils.

Other new deadlines:

- **Evening of Short Plays** (January, no theme): **June 9**
- **North Carolina New Play Project**: **July 14**

In playwriting, action equals motivation

by Steve Willis

The word “action” has a different meaning in theatre than in the world of movies. In theatre, action (more formally, dramatic action) refers to the characters’ internal motivations. When film critics refer to “action” in *The Fast and the Furious* or *Kill Bill*, however, they mean something else entirely.

Noted theatre scholar Edward A. Wright defines action as “what happens in the play to the characters beyond mere physical action.” In other words, physical action is

external and dramatic action is internal. For example, when Brick crosses to the bar in *Cat on a Hot Tin Roof* and pours a drink, he completes a physical action. But why does he pour the drink? Is it because he’s thirsty? Because he wants to annoy Maggie? Because he wants to escape the physical pain of his broken leg? Or does he want to escape emotional pain?

To avoid misinterpretations of our work, it is important for playwrights to understand fully the internal motivations of the characters we create.

From the Director's Desk

Welcome to the new newsletter of the Greensboro Playwrights’ Forum, *inScription*. I’m very excited about reviving our newsletter. Katrina Breitenbach has agreed to be our editor, make it look good, and help me get this thing back into circulation; she’ll even catch all my bad grammar. I want all of you to feel free to send me story ideas, articles, and opinions to help us flesh out this beautiful new newsletter, which began years ago as simply a personal letter with my own ramblings. The newsletter will go out via e-mail and limited postal delivery. It will also be available on our web site. Please let us know what items of content you would like to see in the months ahead.

—Stephen

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inScription

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City Arts is a division of the City of Greensboro Parks & Recreation Department.

City Arts Drama events

March 13: Auditions for the Greensboro Children’s Theatre’s production of *Wind of A Thousand Tales*, 1–4 p.m.

March 29 & 30: Auditions for the N.C. New Play Project (TBA), 7–9 p.m.

Membership in the Forum has a small cost and plenty of benefits

Do I have to have written a play to be a member of the Greensboro Playwrights’ Forum? No. Membership is \$25 yearly for Greensboro residents and \$31.25 for non-residents. Dues support ongoing programs, such as the N.C. New Play Project, Evening of Short Plays, and Pegasus Project, and pay for the printing of this newsletter and the New Play Catalog.

Many people join to take advantage of opportunities available to members, such as listings in the New Play Catalog and the ability to submit a play to the biannual Evening of Short Plays. Others join as a show of support. Donations are welcome, and we are seeking sponsors to offset costs of upcoming productions.

Most of all, we want you to come to our meetings, our audi-

tions, and our shows, and to feel that you are part of a supportive family of theatre enthusiasts. A membership form is available online, or you may mail your

check, made out to the Greensboro Playwrights’ Forum, and mark it as “membership” or “donation.” Thank you for supporting us through these past 10 years.

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Jini Zlatniski

If you have recently paid dues or made a donation and your name is not listed here, please contact the Greensboro Playwrights’ Forum at (336) 335-6426 or stephen.hyers@greensboro-nc.gov.